The Need for Simplitism

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MISTER MATER

The need for Simplitism

The book explaining how to (maybe) save art.

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I

Part One

Manifesto.

I call it **Simplitism**.

It is the decision to make things that still feel like they came from a person. Not from a prompt. Not from a trend. Not from the quickest way to get attention. Not from an algorithm deciding what is most likely to receive a reaction. Simplitism means choosing limits on purpose. It means caring about the shape of a line, the reason a character exists, the choices behind a design, and the quiet fact that the work could only have been made by you.

Simplitism is not a demand that every artist draw the same way. It is not a style guide that tells people what their art must look like. It is a philosophy about **why** something is made. A simple drawing can be Simplitist. A complicated drawing can also be Simplitist. The important question is whether the complexity exists because the artist had a reason for it, or because more was added simply because more was available.

Original creation is the answer.

A good original character—one with a real personality, a design that serves that personality, and a purpose that is not just "look at me"—is the answer. A character should have some reason to exist beyond immediate attention. They should feel like somebody, not merely something. Their appearance should

communicate something about them. Their clothing, posture, proportions, expressions, colors, and details should have a relationship with the person they are supposed to be.

Making a character only for porn, or building it first and last around a sexy body, is never the answer. I treat that as a sin against creative integrity. It takes the power to invent a being and reduces it to a tool for one narrow use. That reduction is a failure. Simplitism refuses it.

This does not mean that every character must be completely serious, humorless, or devoid of attraction. It means that attraction should not be the entire reason the character exists. A character can be beautiful, stylish, strange, intimidating, cute, dramatic, or even sensual while still having a personality, purpose, and identity that exists independently of those qualities.

Simplitism also rejects the idea that originality means making something bizarre simply to prove that it is original. Randomness is not the same thing as creativity. Excess is not the same thing as imagination. A pile of unrelated details does not automatically become a meaningful design.

Simplicity requires judgment.

It requires knowing when a design has enough. It requires being willing to remove something even when adding it would be easier. It requires understanding that one meaningful decision can be stronger than twenty meaningless ones. The artist should be able to explain, at least to themselves, why the important parts of the work are there.

Simplitism is therefore not supposed to be destructive toward art.

It is supposed to **save art**.

The purpose is not to destroy creativity, shame artists, eliminate different styles, or force everyone into one narrow

definition of good work. The purpose is to defend the parts of creativity that are becoming easier to lose: personal judgment, restraint, originality, sincerity, craftsmanship, and the feeling that a human being actually made the thing.

A philosophy that destroys art would contradict itself. Simplitism exists because art is worth protecting.

It is a refusal to let convenience become the only creative principle.

It is a refusal to believe that every idea needs to be louder, faster, more sexual, more complicated, or more algorithmically attractive in order to matter. It is a belief that making something carefully is still valuable even when the result does not immediately dominate a feed.

This short book is a call to stop the slide and start making things that still matter.

Not because the past was perfect.

Not because technology is automatically evil.

Not because every modern artist is careless.

But because the ability to create something personal is worth defending before we forget how important it is.

That is the beginning of Simplitism.

The Erosion of Originality and Simplicity.

Something has gone wrong with how we make images and characters.

Artificial intelligence and plain laziness have joined forces. The result is homogenization. Everything starts to look a little the same. Styles blur together. Personal visual language—the strange way one person draws a hand or chooses a color—gets sanded down until it disappears.

Rip-offs multiply because it is easier to take what already exists than to invent. Prompt-dependent aesthetics take over: people describe what they want and accept whatever the machine gives them. The decisions that used to belong to the artist are handed away. Simplicity dies in the same process. When infinite options are always available, restraint feels unnecessary. Why choose carefully when you can generate another version in seconds? The work becomes louder, faster, and emptier.

If you want your work to sound professional and serious, stop using little text faces and smiles in your art or your captions—:) :(and every similar mark. They make you look like a typical desperate or foolish artist chasing easy reaction. The same goes for memes, trendy text faces, and weird or pornographic

characters thrown in for cheap attention. None of these belong in serious work. Simplitism is only about originality, not stupidity. A Simplitist does not use those idiotic trending devices. They add nothing (or maybe their OC) and they make the maker sound like a fool. Keep the work clean of them.

We are losing the habit of making something that could only have come from one mind. That loss is not abstract. It shows up in every feed, every character sheet, every slightly altered copy of someone else's idea, and every childish mark that undercuts the seriousness of the attempt.

Characters Reduced to Sexual Utility.

A character should be more than a body arranged for looking.

A character is supposed to represent a person, a creature, a role, a personality, or an idea. Even a character created for a lighthearted project should have something behind the appearance. There should be some thought connecting the design to the character's identity.

When someone designs an original character solely for pornographic use, they empty it. Personality becomes optional. Story becomes thin decoration. The only thing that truly matters is how the figure can be used. The design serves arousal first and everything else never.

I call this a sin against creative integrity. It is a moral and aesthetic failure at the same time. The maker had the chance to invent a being with reasons to exist, and instead chose the shortest path to attention. The character is no longer a character. It is a device.

The problem is not simply that the character happens to be attractive. Attractive characters have existed throughout the history of art. The problem is when attractiveness becomes the entire foundation of the creation. When every decision is made around sexual appeal, the character stops having room to become anything else.

There is a difference between designing a character who happens to have an appealing appearance and designing an appearance whose only purpose is to provoke a sexual reaction.

That distinction matters.

A Simplitist should ask what remains when the sexual element is removed. Is there still a person there? Is there a personality? Is there a recognizable silhouette? Is there a story? Is there a relationship with a setting? Is there a reason to remember the character?

If the answer is no, then something has gone wrong.

This practice teaches the opposite of originality. It teaches that invention is only valuable if it delivers immediate sexual effect. Simplitism rejects that lesson completely. A character deserves better reasons than that.

The character should not exist merely because a body can be arranged in a particular way.

They should exist because somebody had an idea worth expressing.

This is also where restraint becomes important. Not every part of a character needs to be pushed as far as possible. Not every design needs exaggerated anatomy, revealing clothing, provocative poses, or suggestive framing. When those things become automatic, they stop being meaningful artistic decisions.

A Simplitist does not ask, "How can I make this character more provocative?"

They ask, "How can I make this character more themselves?"

That is a much more difficult question, but it leads somewhere.

It leads toward identity.

It leads toward personality.

It leads toward characters that can exist in stories, illustrations, games, comics, animations, and worlds without depending on sexual attention to justify their existence.

A character should be allowed to be funny, frightening, thoughtful, awkward, intelligent, stubborn, kind, mysterious, ordinary, heroic, flawed, or strange.

A body is only one part of a character.

Simplitism insists that it should never be mistaken for the whole.

The Roblox Symptom as Abomination.

There is a particular low point that shows how far things have fallen.

The flood of sexual content built around Roblox and similar spaces feels, to me, like an abomination. I mean that word seriously. It sits in the same category of wrong, in my view, as other grave historical failures of human dignity—slavery among them. The comparison is rhetorical and moral, not literal, but the weight is intentional.

What makes it abominable is the complete collapse of boundaries. A platform and visual style associated with play and childhood becomes raw material for adult sexual use. Restraint disappears. Craft disappears. The figures are treated as endlessly available and infinitely adjustable for desire. Infantilization and exploitation sit side by side with total absence of care for what a character or a space is supposed to be.

This is not creativity. It is the end of creativity.

The issue here is not simply whether somebody likes or dislikes a particular visual style. The deeper problem is what happens when a recognizable environment associated with young audiences and playful creation is repeatedly stripped of its original context and turned into material for sexual attention.

Boundaries are supposed to exist for a reason.

A creative medium can be flexible without becoming meaningless. A character can be redesigned, reinterpreted, or transformed without every possible transformation being equally responsible or artistically valuable. The fact that something can be done does not automatically mean that it should be done.

Simplitism places importance on that distinction.

The creator is responsible for the meaning of their choices.

If a character comes from a recognizable world, that origin matters. If a visual language has a particular cultural association, that association matters. If an audience includes children, that matters. Context cannot simply be erased because a creator wants to use the appearance for something else.

The normalization of this kind of content also contributes to the larger problem Simplitism is trying to confront. Once every boundary becomes negotiable, there is less incentive to make thoughtful choices. Anything can become bait. Anything can become a joke. Anything can become sexualized. Anything can be turned into another way of attracting attention.

At that point, the creative question disappears.

The only question left is how far the creator can push the next thing.

That is not artistic freedom in any meaningful sense. It is the abandonment of judgment.

This is why I use such strong language for the phenomenon. I am not calling for the destruction of art or for the suppression of every unusual interpretation. I am calling for recognition that some creative choices represent a collapse of responsibility and restraint.

This is not creativity. It is what happens when every limit is

removed and the only remaining goal is more.

More attention.

More reactions.

More provocation.

More sexualization.

More novelty.

Simplitism names that condition as a cultural and spiritual failure that should not be normalized or excused.

The answer is not to make art disappear.

The answer is to make better art.

The answer is to remember that a character can be allowed to exist without being converted into an object for every possible use.

That is part of saving art rather than destroying it.

Every Bad Pattern Requires a Deliberate Stop.

Cultural decay does not fix itself.

Left alone, the habits of copying, generating without thought, and reducing characters to sexual utility only spread. They become normal. They become expected. People stop noticing that anything has been lost.

Every bad pattern needs a deliberate stop.

Someone has to decide that the easy road is no longer acceptable. That decision is the beginning of recovery.

The stop Simplitism offers is simple and hard at the same time: revive simplicity. Revive originality. Practice constrained making. Refuse rip-offs. Refuse the design of characters whose only purpose is pornographic. These are not suggestions. They are the necessary counter-force.

Without a conscious refusal, the erosion continues. With it, something better becomes possible again.

The first step is learning to tolerate limits.

Modern creative tools can make unlimited variations possible. That sounds like freedom, but unlimited possibility can become another form of creative paralysis. When every decision can be changed instantly, decisions can lose their weight. The artist can keep searching for a better version instead of committing

to one.

Simplitism says that commitment matters.

Choose a design.

Choose a shape.

Choose a composition.

Choose a personality.

Choose a reason for the work to exist.

Then develop it instead of endlessly replacing it.

The goal is not to make the artist powerless. The goal is to make their choices meaningful again.

A Simplitist should also learn to recognize imitation before it becomes the foundation of a project. Inspiration is unavoidable and necessary. Artists learn by observing other artists. The problem begins when observation becomes substitution, when someone takes another person's recognizable idea and changes only enough details to claim it as their own.

That is not originality.

Originality does not mean that no one has ever made anything remotely similar. It means that the final work contains decisions that genuinely belong to its maker.

The same principle applies to language.

Serious artwork should not need a constant stream of trendy shorthand, disposable internet expressions, or intentionally distorted spellings to appear interesting. Avoid using abbreviations such as "IDK," "BTW," "NVM," or "THX" as part of the artistic voice when they are being used merely because they are fashionable or convenient. Write the actual words.

Likewise, avoid deliberately childish or strange substitutions of letters that make words look artificially distorted, such as replacing an "r" sound with a "w" sound in forms like "fwench" or "fwy," or using similar substitutions with other letters simply

to imitate a trend.

This is not about banning every informal conversation or pretending that language never changes. It is about knowing the difference between natural language and decorative distortion.

If a character genuinely speaks that way for a meaningful reason, it can be part of characterization. But if the artist is using it everywhere simply because it is currently considered cute, funny, or attention-grabbing, then it becomes another disposable device.

Simplitism does not reject personality.

It rejects manufactured personality.

The same principle applies to numbers. Do not automatically turn numbers into decorative words or exaggerated written forms when ordinary numerals communicate the idea more clearly. Numbers should be used as numbers when numbers are appropriate. The point is clarity, restraint, and intentionality rather than unnecessary stylistic decoration.

The larger principle is simple: do not allow trends to make your decisions for you.

A Simplitist should be capable of asking, "Would I still make this choice if nobody else were doing it?"

If the answer is yes, keep it.

If the answer is no, reconsider it.

That question can remove a surprising amount of noise.

The deliberate stop is therefore not a rejection of art. It is an act of protection.

Simplitism is not here to destroy artistic freedom.

It is here to protect the ability to make meaningful choices within that freedom.

The purpose is to save art from becoming an endless collection of shortcuts.

Stop copying.
Stop creating without thought.
Stop treating characters as disposable objects.
Stop confusing noise with personality.
Stop confusing novelty with originality.
Then start making again.

The Constructive Practice.

Here is how to actually do the work.

Start with personality and purpose.

Before you draw a single line, know why the character exists. What do they want? What do they fear? What kind of world do they belong to? What experiences shaped them? What makes them different from another character who could occupy the same role?

Let those answers shape the design.

Make the body serve the character, not the other way around. Proportions, clothing, posture, and expression should come from who the person is, not from the fastest way to make them look sexual. If sexual elements appear, they remain secondary.

A character who works outdoors may dress differently from a character who spends most of their time indoors. A nervous character may carry themselves differently from a confident one. A practical person may choose clothing for usefulness rather than appearance. A wealthy character may have access to things another character cannot afford. A character who has lived through difficult circumstances may have habits, scars, possessions, or mannerisms that reflect that history.

These decisions make a character feel constructed rather than assembled.

Reject pure sexual utility.

If the only honest reason for the character's existence is pornographic use, stop and begin again.

Ask what else the character can do.

Could they carry a story?

Could they have a meaningful relationship with another character?

Could they exist in a world without constantly being presented for sexual attention?

Could someone recognize them from their silhouette, clothing, expression, or behavior alone?

Could the character remain interesting if their body were covered completely?

If the answer is yes, there is something worth developing.

Do not lean on endless generative shortcuts. Do not build by collecting pieces of other people's work. Accept the slower path. Make decisions you cannot undo with another prompt. Live with the awkward early versions until they become yours.

This does not mean every artist must reject every modern tool.

Simplitism is not a simplistic war against technology.

A tool can be useful without becoming the author.

The important question is whether the human being remains responsible for the creative decisions. If the tool is doing all the imagining, selecting, designing, correcting, and replacing while the person merely chooses which result looks most impressive, then the personal creative process has been greatly reduced.

The Simplitist should instead use tools deliberately.

Use references to understand.

Use materials to learn.

Use technology to assist.

But make the important decisions yourself.

Do not surrender your judgment merely because a machine can produce something faster.

Constrained making is also about accepting imperfection.

A first attempt may look awkward. A drawing may contain an uneven line. A design may need revision. A character may take several attempts before their personality becomes visible.

That is not failure.

That is part of authorship.

The mistakes, corrections, experiments, and decisions made during creation are part of what gives work its identity. When everything is instantly replaceable, it becomes tempting to erase every imperfect attempt rather than learn from it.

Simplitism says: stay with the work.

Improve it.

Simplify it.

Remove what does not belong.

Strengthen what does.

Let the character become clearer instead of merely making the image louder.

This is constrained making.

It is harder.

It is slower.

It requires patience.

It requires judgment.

It also gives the final result something that cannot be obtained simply by selecting another generated variation: the knowledge that the work was shaped by a person who cared enough to make the decisions.

That is the point.

The goal is not perfection.

The goal is authorship.

The Deadly Sin of Greed.

There is another force that can destroy creativity just as effectively as laziness, imitation, and the reduction of characters into sexual objects.

That force is greed.

Greed is not simply wanting to earn money. An artist needs to live. Artists deserve to be paid for their work, and there is nothing wrong with selling art, accepting commissions, building a career, or wanting financial stability.

The problem begins when money stops being the reward for making something meaningful and becomes the reason for making it at all.

When money becomes the master, creativity becomes the servant.

The artist begins asking not, "What do I want to create?" but, "What will make the most money?"

Then another question follows.

"What will get the most attention?"

Then another.

"What will make people come back?"

Eventually, the work is no longer being created because the artist has something to say. It is being created because the audience has been turned into a source of income.

That is where greed begins to reshape art.

Everywhere we look, there are advertisements.

Advertisements on websites.

Advertisements inside applications.

Advertisements between videos.

Advertisements around entertainment.

Advertisements disguised as recommendations.

Advertisements competing for attention on every screen.

The modern person is surrounded by attempts to turn attention into money. Even quiet moments have become opportunities for somebody to sell something.

This constant pressure has affected how people think about creativity.

Art is increasingly treated as content.

Characters become products.

Artists become brands.

Audiences become customers.

Attention becomes currency.

And creativity becomes something that must constantly perform.

That is a sad direction for humanity.

The artist who once wanted to draw because they loved drawing can begin feeling that every drawing must have a financial purpose. The character that once existed because the artist had an idea can become another product. The illustration becomes another advertisement for the next illustration. The portfolio becomes another advertisement for the commission page.

Eventually, everything points toward money.

There is nothing inherently evil about wanting to be successful.

The danger is becoming unable to create without calculating the profit.

When Art Becomes a Transaction

This problem becomes especially visible in parts of the online art world where sexual content is heavily monetized.

There are artists who discover that sexual images attract attention quickly. That attention can then become followers, commissions, subscriptions, tips, or other forms of income.

The temptation is obvious.

If drawing a character normally brings a small amount of attention, while drawing that same character nude or sexually exaggerated brings much more attention, the artist may begin changing their work accordingly.

Then the cycle begins.

More sexual content brings more attention.

More attention brings more money.

More money creates pressure to produce more sexual content.

The artist becomes financially dependent on the very thing that originally changed the direction of their work.

This is where greed becomes destructive.

The character is no longer being created because the artist had a story for them.

The character exists because the artist discovered that the character can sell.

The body becomes merchandise.

The design becomes bait.

The personality becomes secondary.

The original idea disappears beneath the demand for another

profitable image.

And the tragedy is that the artist may eventually convince themselves that this is all they are capable of making.

That is not freedom.

It is dependency.

A person can become trapped by the thing that makes them money.

This is why Simplitism rejects the idea that financial success automatically proves artistic success.

Money can tell you that something sells.

It cannot tell you that something is meaningful.

Popularity can tell you that people noticed something.

It cannot tell you that the work has originality.

A profitable image can still be creatively empty.

A drawing that earns nothing can still contain enormous artistic value.

That distinction must be remembered.

The Endless Hunger

Greed is destructive because it does not know when enough is enough.

One successful commission becomes the desire for ten.

Ten becomes the desire for one hundred.

A certain number of followers becomes the desire for a larger number.

A certain amount of money becomes the amount that must be exceeded.

The goal keeps moving.

Greed promises satisfaction at the next level, but when that level is reached, it creates another.

The artist can become exhausted while still believing that they have not done enough.

This changes the relationship between creator and creation.

Instead of asking whether the work is finished, the artist asks whether another piece can be sold.

Instead of asking whether a character is developed, the artist asks whether the character is marketable.

Instead of asking whether an idea is original, the artist asks whether people will click on it.

Instead of creating, they optimize.

Instead of observing, they calculate.

Instead of expressing, they advertise.

That is one of the great dangers of greed.

It can make a human being look at everything and see a price.

The World of Advertisements

Look around.

How often are people told that they need something?

A new product.

A new service.

A new subscription.

A new game.

A new device.

A new appearance.

A new lifestyle.

A new way to become more attractive, successful, wealthy, popular, or desirable.

The message is almost always the same:

You do not have enough.

You need more.

More money.

More possessions.

More followers.

More attention.

More status.

More pleasure.

More everything.

This constant message creates an environment where contentment can begin to look like failure.

An artist who is satisfied with making a small number of meaningful works may be told that they need to produce constantly.

A creator who does not want to monetize everything may be told that they are wasting an opportunity.

Someone who simply enjoys drawing may be pressured to turn the hobby into a business.

Eventually, even creativity can become another marketplace.

Simplitism asks us to stop and notice how strange that is.

There should still be things people do because they love doing them.

There should still be things that are not optimized for profit.

There should still be room for a drawing that exists simply because somebody wanted to draw it.

There should still be room for a character that is not a product.

There should still be room for creativity that does not immediately ask the audience for money.

Greed and the Loss of Humanity

The saddest part is not the existence of money.

The saddest part is watching people begin to measure themselves entirely through it.

A person can begin believing that their value depends on how much they earn.

An artist can begin believing that their art has value only when somebody pays for it.

A creator can begin believing that attention is proof of worth.

This is dangerous.

Human beings are more than their income.

Artists are more than their sales.

Characters are more than their marketability.

Art is more than content.

When everything becomes a transaction, something human is lost.

A person gives another person a gift, and somebody asks what it is worth.

A person creates something beautiful, and somebody asks how much it can sell for.

A person makes something strange and personal, and somebody asks whether it will perform well.

A person shares an idea, and somebody asks how it can be monetized.

There is something deeply sad about that.

Human creativity should not have to justify its existence through profit.

The Greed of Attention

Money is not the only form of greed.

There is also greed for attention.

Some creators become desperate to be noticed. They exaggerate their designs, sexualize their characters, imitate whatever is popular, manufacture controversy, follow every trend, and constantly change their work according to whatever receives the strongest reaction.

The purpose becomes visibility.

If something receives attention, repeat it.

If something receives even more attention, exaggerate it.

If something becomes boring, make it more extreme.

Eventually the artist is no longer asking what they believe.

They are asking what will make people look.

That is another form of creative slavery.

The artist becomes controlled by the audience's appetite.

Simplitism refuses this.

A Simplitist should be able to make something that receives little attention and still believe it was worth making.

That is independence.

Money Is a Tool, Not a Master

Simplitism does not demand poverty.

It does not tell artists that they should refuse payment.

It does not claim that commercial art is automatically bad.

An artist can sell their work and remain completely sincere.

The difference is who is in control.

Money should be a tool that supports the artist.

It should not become the master that dictates every creative

decision.

A healthy artist can say:

"I want to earn money from my art, but I will not let money decide what my art must become."

That is an important boundary.

The artist can accept commissions without surrendering their identity.

They can sell prints without turning every character into an advertisement.

They can build a career without making every piece of art a desperate attempt to attract attention.

They can succeed without abandoning restraint.

They can earn money without worshipping it.

This is the distinction Simplitism wants to protect.

The Refusal

Greed asks:

"How much more can I get?"

Simplitism asks:

"What is enough for this work to remain honest?"

Greed asks:

"What will sell?"

Simplitism asks:

"What is worth creating?"

Greed asks:

"What will get attention?"

Simplitism asks:

"What deserves attention?"

Greed asks:

"How can I make this more profitable?"

Simplitism asks:

"How can I make this more meaningful?"

These questions lead in completely different directions.

The first path turns creativity into a marketplace.

The second protects creativity from becoming nothing more than a marketplace.

Humanity does not need less creativity.

It needs creativity that has not forgotten why it exists.

The artist should be allowed to earn.

The artist should be allowed to succeed.

The artist should be allowed to build a career.

But the artist should never forget that money is not the soul of the work.

When greed takes control, the work becomes empty.

When restraint returns, the work can breathe again.

That is why greed must be resisted.

Not because money is evil.

Not because artists should remain poor.

But because a human being should never have to sell their entire creative identity in order to feel successful.

Art deserves better.

Artists deserve better.

And humanity deserves better than a world where every thought, every image, every character, and every moment is treated as another opportunity to make money.

Simplitism refuses that world.

It chooses meaning over endless accumulation.

It chooses creation over constant consumption.

It chooses enough over never enough.

And it remembers that the greatest value of art is not always what somebody is willing to pay for it.

Sometimes its greatest value is simply that somebody cared enough to make it.

Closing Call.

We can still choose differently.

After everything that has been said, the choice remains ours.

We can continue down the easy path, where originality is replaced by imitation, where characters become disposable objects, where sexuality becomes a shortcut to attention, where technology makes decisions that should belong to the artist, where trends determine how people speak and create, and where greed turns every creative act into another opportunity for profit.

Or we can stop.

We can make the deliberate decision to create differently.

That decision is Simplitism.

Simplitism begins with a simple belief: **art is worth saving.**

It is not a movement created to destroy art.

It is not an attack on creativity.

It is not an attempt to force every artist into one style, one medium, one subject, or one way of working.

It is not a demand that artists reject technology, refuse money, or stop experimenting.

Simplitism exists because creativity is valuable enough to defend.

It asks artists to remember that the tools are not the artist.

The trends are not the artist.
The algorithm is not the artist.
The audience is not the artist.
Money is not the artist.
The artist is the person making the decisions.
That responsibility should not be surrendered.

What This Book Teaches About the Modern World

If this book has taught anything about the modern world, it is that modern life has become extremely good at turning human attention into a commodity.

Almost everything competes for attention.
Everything can be advertised.
Everything can be measured.
Everything can be compared.
Everything can be monetized.
Everything can become content.

A person can wake up, look at a screen, and immediately encounter advertisements, recommendations, trends, arguments, entertainment, products, influencers, artificial images, sexualized material, and thousands of other things competing to occupy their mind.

The modern world offers an enormous amount of possibility.
But it also creates an enormous amount of noise.
That is the contradiction.

We have more tools than ever before, yet it can become harder to know what we actually want to make.

We have more ways to communicate, yet language can become increasingly disposable.

We have more opportunities to create characters, yet charac-

ters can become increasingly similar.

We have more ways to distribute art, yet artists can become increasingly dependent on attention.

We have more ways to make money from creativity, yet creativity can become increasingly shaped by the desire for money.

We have more freedom to make almost anything, yet that freedom can make restraint feel unnecessary.

This is what the modern world has revealed.

Having more choices does not automatically make people better at choosing.

Having more technology does not automatically create more imagination.

Having more attention does not automatically create more meaning.

Having more money does not automatically create satisfaction.

Having more content does not automatically create more art.

The modern world has given humanity incredible tools.

It has also given humanity incredible temptations.

The problem is not simply the existence of those tools and temptations.

The problem is what happens when people stop controlling them.

The Lesson

So what lesson should be learned?

The lesson is **choice**.

A person must still choose.

Choose what deserves attention.

Choose what deserves to be created.

Choose what should be removed.

Choose what should remain private.

Choose what should not be sexualized.

Choose when enough is enough.

Choose when money is becoming too important.

Choose when a trend is making the work less personal.

Choose when a shortcut has stopped being a tool and has become a replacement for thought.

Choose when technology is helping and when it is taking over.

The modern world constantly tries to make these decisions for us.

Simplitism asks us to take them back.

That may be the most important lesson of all.

The modern world is not going to become quiet simply because we want it to.

There will always be advertisements.

There will always be trends.

There will always be people chasing money.

There will always be people copying successful ideas.

There will always be people searching for the fastest way to receive attention.

There will always be new technology.

There will always be another platform.

There will always be another temptation.

The answer is not to escape the modern world completely.

The answer is to learn how to live inside it without allowing it to control everything you create.

That is what Simplitism demands.

Make Something That Belongs to You

Make something that feels like it came from you.

Not from whatever is popular.

Not from whatever receives the most attention.

Not from whatever another artist already proved could sell.

Not from a collection of borrowed ideas assembled together.

Make something that contains your decisions.

Your sense of shape.

Your sense of proportion.

Your understanding of character.

Your way of simplifying.

Your way of seeing the world.

Your mistakes.

Your improvements.

Your imagination.

That is where originality begins.

It does not require complete isolation from everything that came before. Every artist learns from something. Every generation inherits ideas from earlier generations.

Originality is not pretending that you have never seen another piece of art.

Originality is taking what you have learned and transforming it into something that genuinely belongs to you.

Do not be afraid of simplicity.

A simple character can be memorable.

A simple shape can be powerful.

A simple color choice can communicate more than an overloaded palette.

A simple story can carry enormous meaning.

Simplicity is not emptiness.

Simplicity is knowing what deserves to remain.

Give Characters a Reason to Exist

Create characters who are more than bodies.

Give them personalities.

Give them flaws.

Give them desires.

Give them fears.

Give them relationships.

Give them histories.

Give them reasons to exist.

Do not create a character only because their body can attract attention.

Do not reduce an original character to pornography and call that the height of creativity.

If a character is attractive, let that be one quality among many.

If a character is sexualized for a deliberate artistic or narrative reason, let that decision have context and purpose.

But do not allow sexuality to become the entire identity.

A character should survive beyond the image.

They should be able to exist in your imagination even when nobody is looking at them.

That is when they become characters instead of products.

Reject the Shortcuts

Reject the temptation to let every available tool make the decisions for you.

Technology can assist creativity.

It can help artists learn.

It can help artists experiment.

It can help people accomplish things that were once difficult.

But convenience should never become an excuse to stop thinking.

Do not let an endless supply of generated possibilities replace the ability to make one meaningful decision.

Do not endlessly regenerate because choosing is uncomfortable.

Choose.

Draw.

Revise.

Simplify.

Try again.

Keep the parts that belong.

Remove the parts that do not.

Let the work become yours.

The awkward version that you personally developed is more meaningful than the perfect-looking result that contains none of your decisions.

Reject the Noise

Keep your artistic language deliberate.

Do not fill serious work with every trendy expression simply because everyone else is using it.

Do not rely on disposable memes, reaction faces, or attention-seeking devices to give your work a personality.

Do not fill artwork and captions with abbreviations such as "IDK," "BTW," "NVM," or "THX" when ordinary language would communicate the thought more clearly.

Do not deliberately distort words by replacing letters with

childish or strange alternatives merely because the distortion is fashionable.

Forms such as “fwench” or “fwy,” or similar replacements involving other letters, should not become a substitute for clear writing unless there is an actual characterization or artistic reason for them.

Use language because you mean something by it.

Use numbers as numbers when that is clearer.

Do not decorate your language simply because decoration is available.

Simplitism is not about making everything lifeless.

It is about making choices for reasons.

If something unusual genuinely belongs to the character, story, setting, or artistic idea, then use it.

If it exists only because a trend told you that it would get a reaction, question it.

The goal is not uniformity.

The goal is intention.

Reject Greed

Earn money if you can.

Build a career if you want one.

Sell your work.

Accept commissions.

Make a living from your abilities.

There is nothing wrong with any of these things.

But do not allow money to become the reason your creativity exists.

Do not let every character become a product.

Do not let every drawing become an advertisement.

Do not let every idea become an attempt to capture attention.

Do not let the desire for profit push you into making work that you no longer respect.

Money is useful.

Money is necessary.

Money can support an artist.

But money should remain a tool.

It should never become the master.

The same applies to attention.

You do not need to be constantly visible.

You do not need every drawing to become popular.

You do not need every character to become a mascot for an online audience.

You do not need to follow every trend simply because the trend is successful.

Sometimes the most important work you make will be the work that receives the least attention.

Make it anyway.

Refuse the Abomination

Refuse the normalization of sexual exploitation of characters and spaces that should not be turned into sexual material.

Refuse the idea that everything must become sexualized to be valuable.

Refuse the idea that a character is only successful when people want to use their body.

Refuse the idea that childhood-associated spaces and imagery should be casually transformed into adult sexual commodities.

Refuse the collapse of boundaries.

But remember what the refusal is for.

It is not for destroying creativity.

It is for protecting creativity from becoming empty.

It is for protecting characters from being reduced to objects.

It is for protecting artists from believing that sexual attention is the only reliable path to success.

It is for protecting audiences from being treated merely as sources of clicks, money, and reactions.

It is for protecting the idea that some things should still have meaning beyond consumption.

Save Art

This is the central purpose.

Save art.

Do not destroy it in the name of protecting it.

Do not become so obsessed with rules that you forget imagination.

Do not become so obsessed with simplicity that you reject complexity when complexity is necessary.

Do not become so obsessed with originality that you reject learning.

Do not become so opposed to technology that you forget that tools themselves are not responsible for how people use them.

Do not become so opposed to commercial art that you forget artists need to live.

Simplitism is not destruction.

It is correction.

It is a reminder.

It is a return to intention.

It says that art can be modern without becoming empty.

It can be profitable without becoming greedy.

It can be attractive without becoming purely sexual.
It can use technology without surrendering authorship.
It can be simple without becoming boring.
It can be complex without becoming excessive.
It can be strange without becoming meaningless.
It can be popular without becoming disposable.
It can be personal.

Start With Yourself

Do not wait for the entire culture to change before you begin.
You cannot control every artist.
You cannot control every platform.
You cannot control every trend.
You cannot control every advertisement.
You cannot control what becomes popular.
But you can control what you make.
You can decide what kind of artist you want to become.
You can decide what kind of characters you create.
You can decide what shortcuts you refuse.
You can decide what trends you ignore.
You can decide whether your work will be driven by meaning or by desperation.
You can decide whether your characters will have souls or merely bodies.
You can decide whether money will support your art or command it.
The change begins there.
With one person.
One drawing.
One character.

One decision.

One refusal.

One deliberate act of making something instead of merely producing something.

Then another person can do the same.

Then another.

Perhaps the culture changes slowly.

Perhaps it changes quickly.

Perhaps it never changes as much as we hope.

The artist should create anyway.

The Simplitist

A Simplitist does not need to be perfect.

A Simplitist does not need to be famous.

A Simplitist does not need to have the most advanced equipment.

A Simplitist does not need to produce the most complicated artwork.

A Simplitist simply needs to care.

Care about the character.

Care about the design.

Care about the meaning.

Care about the words.

Care about the choices.

Care about what is being added and what is being removed.

Care enough to stop when something feels dishonest.

Care enough to begin again when the first attempt is wrong.

Care enough to refuse the easy answer when the easy answer would empty the work.

That care is the heart of Simplitism.

The Final Decision

The world will continue producing trends.
There will always be another shortcut.
Another advertisement.
Another algorithm.
Another imitation.
Another opportunity to turn attention into money.
Another temptation to sexualize.
Another reason to make something louder.
Another reason to make something faster.
Another reason to make something easier.
The artist must decide what to do with all of it.
You can follow everything.
Or you can choose.
Choose simplicity.
Choose originality.
Choose restraint.
Choose purpose.
Choose character.
Choose craftsmanship.
Choose sincerity.
Choose to create rather than merely produce.
Choose to make something that could only have come from one mind.
Your mind.
That is the challenge.
That is the refusal.
That is the responsibility.
And that is the promise.
Simplitism does not want to destroy art.

Simplitism wants art to remain alive.

So make something worth remembering.

Make something honest.

Make something personal.

Make something with a reason to exist.

Make something that does not need to beg for attention.

Make something that does not need to be sexualized to matter.

Make something that does not need to be copied to succeed.

Make something that does not need to be generated endlessly because you are afraid to make a decision.

Make something that does not exist merely for money.

Make something that carries your hand, your judgment, your imagination, and your humanity.

The work does not have to be perfect.

It only has to be yours.

That decision is Simplitism.

Start there.